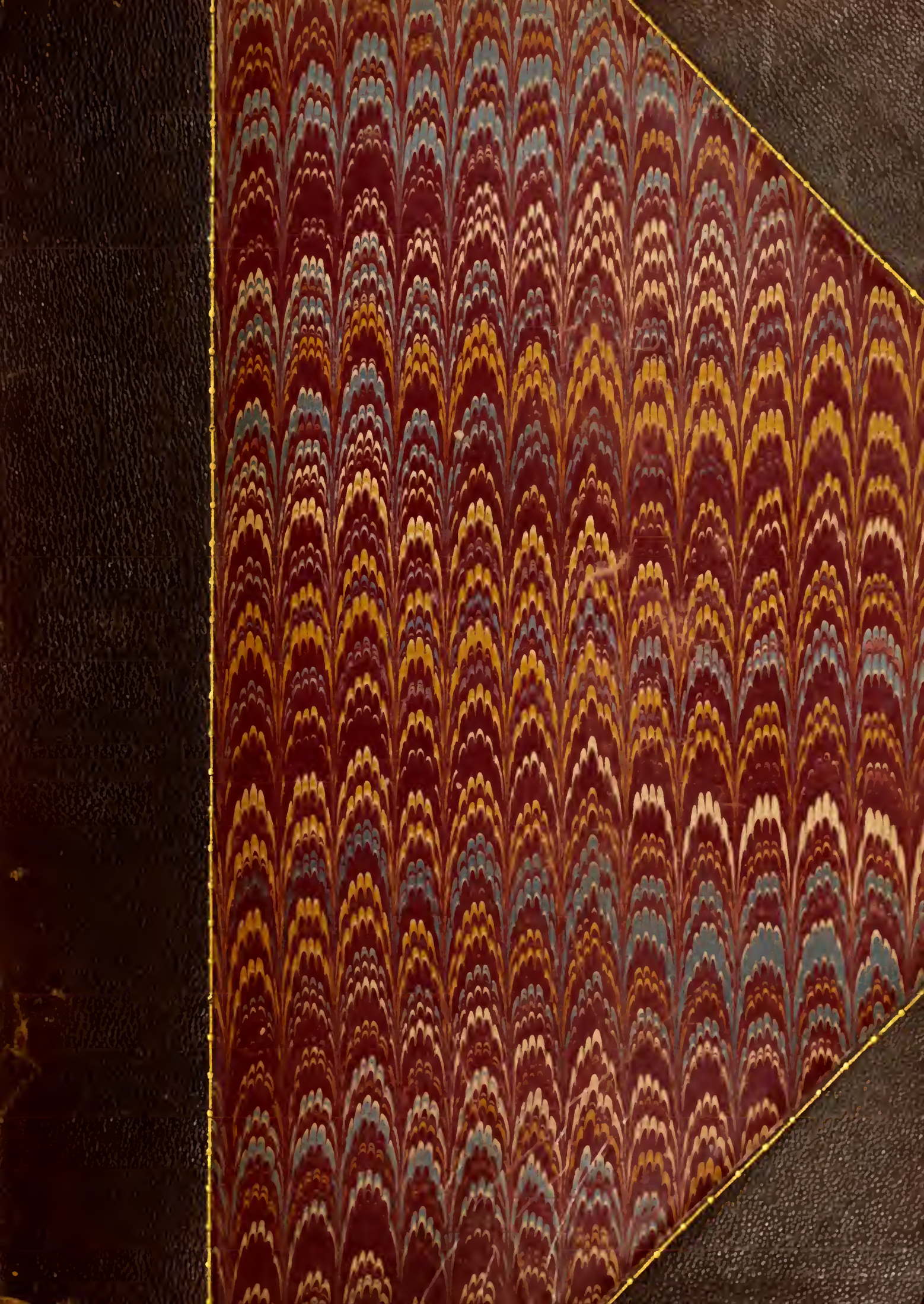

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NEW YORK HERALD, FRIDAY, JA

REMBRANDT'S FAMOUS PAINTING, "THE ACCOUNTANT."

At the Hanford Sale Here Last Night It Brought $23,000, Although at Least $30,000 Had Been Expected by Those Who Had Estimated Its Value

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

THURSDAY EVENING, JANUARY 30TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

THE
P. C. HANFORD
COLLECTION

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

FROM FRIDAY, JANUARY 24TH, UNTIL THE MORNING OF
THE DAY OF SALE, INCLUSIVE

CATALOGUE

OF

VALUABLE PAINTINGS

BY THE FIRST MASTERS

OF THE

ANCIENT AND MODERN SCHOOLS

BELONGING TO

MRS. P. C. HANFORD

CHICAGO

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THURSDAY EVENING, JANUARY 30TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

THE PAINTINGS WILL BE

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

FROM JANUARY 24TH UNTIL THE MORNING OF SALE, INCLUSIVE

THOMAS E. KIRBY, OF THE AMERICAN ART ASSOCIATION, WILL CONDUCT THE SALE

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1902

Press of J. J. Little & Co.
Astor Place, New York

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APPRECIATIONS

NICOLAS BERCHEM (OR BERGHEM)

1620–1683

Nicolas was born at Haarlem, the son of Peter Klaasze; and why he changed his surname is not known. His teachers, besides his father, were Jan van Goyen, J. B. Weenix, and Jan Wils, whose daughter he married. Berchem painted in several styles; portraits, large and small, figures, battle-pieces, and landscapes with cattle and figures, in which last class he is chiefly distinguished. There is no record of his having visited Italy, and the Italian feeling in his pictures was probably the reflex of the Claude Lorrain tradition. At the height of his reputation, in 1665, he sold his labor from early morning until four in the afternoon for ten florins a day; but his wife is said to have intercepted a large portion of his earnings, as he was given to spending his money too freely on Italian drawings. At the sale of his effects after his death, his pictures brought 12,000 florins, and his sketches 800 florins. Berchem was also an etcher, and fifty-six plates are attributed to him, chiefly of animals, which are very scarce. He died in Amsterdam.

ROSA BONHEUR

1822–1899

Rosa Bonheur was born at Bordeaux in 1822, the daughter of a struggling artist who later migrated to Paris. Here she was placed at school, but showed such a strong determination to study drawing

that her father removed her and set her to copying pictures in the Louvre. Gradually she turned her attention to animals. Her habit of making studies of sheep and cattle in the abattoirs induced her to adopt male attire as the readiest way of avoiding annoyance which a woman was liable to meet in such places. Her first important picture was "Ploughing in Nivernois," exhibited in 1849, followed by the "Hay Harvest in Auvergne" in 1855, bought for the Luxembourg, and two years later by the "Horse Fair," now in the Metropolitan Museum. Her fame was thoroughly assured, and in 1865 *The Journal* published the decree of the empress, naming her Chevalier of the Legion of Honor. She was, however, refused admittance to the Institute, but, as if in protest, was elected member of the Institute of Antwerp. She lived in her château By, in the village of Moret, surrounded by her animals and beloved by all the people round her, working indefatigably up to the age of seventy-two.

VACSLAV VON BROZIK

1852–1901

Brozik's birthplace was Tzemoschna, near Pilsen, in Bohemia. After graduating from the Academy at Prague, he passed under the direction of Piloty, in Munich, and in 1876 settled in Paris, where he remained until his death, studying for a time with Munkácsy. His long list of distinctions includes many gold medals and medals of honor, officership in the Legion of Honor, the order of Leopold of Belgium, and the Bavarian order of St. Michael. In 1897 he was raised to the rank of a noble.

ÉDUARD CHARLEMONT

Born at Znaim, Moravia, in 1848, Charlemont became a pupil of the Vienna Academy under Engerth, and later studied with Makart, who made it possible for him to visit Italy. After a prolonged stay in Venice he travelled in Germany and France, finally settling down in Paris.

JEAN BAPTISTE CAMILLE CORÔT

1796–1875

That an artist should reach the age of fifty before discovering his true bent, and then enjoy more than twenty-five years in which to give expression to it, of itself makes the life of Corôt a unique romance. The son of a hairdresser, who by his marriage to a milliner and by his own address became court modiste in the imperial days of Napoleon I., Corôt's early influences were of the comfortable middle class and of money making. When his father consented to his becoming a painter, provided he could live on the 1,200 francs allowed him, the artistic influences were those of David, reaching him immediately through the precisely orthodox teaching of Bertin. With the latter he visited Italy, and after remaining there two years and a half was able to exhibit at the Salon a carefully balanced classical landscape. In 1835 and 1843 he stayed again in Italy, and only after the third pilgrimage were his eyes opened to the charm of French landscape. In 1846 he received the cross of the Legion of Honor, and his father, remarking that "Camille seems to have talent, after all," doubled his allowance. His talent revealed itself, however, particularly in the still-fresh receptiveness of his mind. He came under the influence of Rousseau; full of new enthusiasm set himself to re-learn his art; spent nearly two years in study, and emerged from it the Corôt that posterity honors. They

tell us that he painted with a song upon his lips; that he was constant in his attendance at the concerts of the Conservatoire; that he played the violin; and his own comparison of himself with Rousseau was that the latter is an eagle, while he like a lark pulses forth little songs in the gray clouds. His latest art is musical, tenderly vibrative, and melodious. The recollection of the Italian landscape and of the classic influences of his youth find renewed expression in the idyllic character of his pictures, so often quietly animated with figures that are creations purely of the imagination, lending the help of their presence to the motive of the scheme. Great and strong as a Hercules, clad in a blue blouse, with a woollen cap over his white hair and a short pipe protruding from his ruddy face, Corôt, twenty years the senior of the great landscape painters, was in their eyes at once the patriarch and a younger companion. He kept his innocence, his *bonhomie*, and songfulness to the end; and the end of his life was without trouble—"the evening of a beautiful day."

AELBERT CUYP

1620–1691

The son of Jacob Gerritz Cuyp, himself a painter of portraits, Aelbert was born at Dort, his father's native city, in 1620. After studying with his father and perhaps travelling in other parts of Holland, for little is known of his early life, Cuyp settled in Dort, or Dordrecht, as it is now called, even then a thriving port on an island in the estuary of the Rhine and Maas; and it was along the banks of the latter river that many of his most charming pictures were made, for always his studies were direct from nature. He was a painter of extraordinary versatility, producing, besides his better-known landscapes, marines and shipping, horse fairs, portraits, and still-life; a painter of evening effects as well as sunshine, and of winter scenes

as well as summer. His works received a warm welcome in England before his own country had realized their worth. In 1658 he married Cornelia, widow of Johan van der Corput, who died in 1689, Cuyp himself surviving her but two years. He was buried in his native city.

CHARLES FRANÇOIS DAUBIGNY

1817–1878

Daubigny came of a family of painters, and received his first lessons from his father, following them up by a visit to Italy and later by some study with Delaroche. He early showed his preference for landscape, in which he made his first exhibit at the Salon in 1838. It was, however, ten years more before he received a medal of the second class; and then, in 1853, the emperor purchased his picture of "The Harvest," and his reputation was made. He will always be remembered as particularly the painter of the Seine, Oise, and Marne, which he traversed in the summer time in a houseboat, studying the beauty of the rivers and also the pleasant evidences of occupation on their banks. His devotion to this roving life hastened his end, for he became a victim to rheumatism, which eventually caused his death. He has been likened to Corôt in his charm of style and love of atmosphere and tender light.

ALPHONSE MARIE DE NEUVILLE

1836–1885

By the death of De Neuville at the comparatively early age of forty-nine, France lost the greatest of her military painters: one of the greatest of all time. He was born at St. Omer in 1836, of wealthy

parents, who proposed for him an official career. But from the first he wished to join the army, and was entered in the school at Lorient, where his skill for drawing was immediately recognized. Desirous, however, of meeting the wishes of his family, he went to Paris and entered the law school, though spending much of his time at the military school and in the Champ de Mars, sketching and familiarizing himself with the details of a soldier's life. During these days Delacroix was his friend, and he studied also under Picot. His early pictures were not remarkable, but the Franco-Prussian War, in which he served in the Artists' Brigade, gave him at once the inspiration and subjects unlimited. "He learned the secret of painting powder and smoke and the vehemence of a fusillade." When the war was over, his "Bivouac Before Le Bourget" brought him marked success, which was sustained by such important works as "The Last Cartridges," "Le Bourget," and "The Graveyard of Saint-Privat." He was admitted to the Legion of Honor in 1873 and made an Officer in 1881.

NARCISSE VIRGILE DIAZ DE LA PEÑA

1808–1876

In early life Diaz was at odds with the world. His parents were Spanish refugees, who for political reasons had abandoned their country and settled in Bordeaux. At ten years old he was left an orphan, and at fifteen apprenticed to the porcelain works at Sèvres, where Troyon and Dupré were fellow-students. But he quarrelled with his master, and made his way to Paris, there maintaining himself in slenderest fashion by painting little subjects suggested either by books or by his own teeming imagination. Dupré introduced him to the colony at Barbizon, and he strove to learn the science of his art from Rousseau. But by heredity and habit he was a rebel—a light-hearted and harmless one, incapable of severe discipline, and full, moreover, of

an independence of creative spirit that more rigid training might have cramped. He found his utterance especially in color, upon which he played with a facility of execution and brilliance of motive that has earned for him the sobriquet of "virtuoso of the palette." In 1876 he found himself attacked by an affection of the lungs and went to Mentone, where, after a little respite, he died.

JULES DUPRÉ

1812–1889

Dupré was the romanticist of the Barbizon group, and his own life was a romance—a lonely existence pregnant with passionate endeavor, and continually nourished by the necessity of finding something more to be attempted. As a boy apprenticed in the porcelain works at Sèvres, he spent all his leisure time in wandering in the fields, making endless drawings from nature. Ignorant, then, of what the Dutch masters of the seventeenth century had achieved, of the work of the English Constable, or of the similar strivings of his own countryman, Rousseau, he was instinctively feeling his way to nature. In 1831 he exhibited at the Salon and won the favor of the Duke of Orleans. Then followed a visit to England and acquaintanceship with Constable, and on his return to France he exhibited "The Environs of Southampton" and "Pasture Land in Limousin," which revealed him already as an accomplished master. But to the end he was a student. "You think, then, that I know my profession?" he once replied to a dealer who urged that with his sureness of hand and eye he could finish a certain picture in a few days. "Why, my poor fellow, if I had nothing more to find out or to learn, I could not paint any longer."

In his home at L'Isle Adam, across the river from Nantes, where he was born, Dupré lead an enviable life, surrounded by books, receiv-

ing a few chosen friends, and rarely missing his walk across country of an evening, no matter what the weather might be. His friend the Duke of Orleans, returning to France from political exile, invited the old painter to his house. Taking him into a room he showed him his early picture. "Ah, my friend," he said, "that picture is more fortunate than you and I; it does not grow old." Notwithstanding his fervent character as an artist, his temperament was an equable one, being as little disturbed by his success as it had been by his early struggles.

TONY FAIVRE

Tony Faivre was born at Besançon in 1830. He became a pupil of Picot, after which he visited Italy. Upon his return he gained a medal at the Salon, and became identified with genre portraits and decorative subjects.

JAN VAN GOYEN

1596–1656

Van Goyen, one of the earliest of the famous Dutch landscapists of the seventeenth century, was born at Leyden in 1596. Up to his twentieth year he had had at least three instructors, but seems to have acquired little from them except the rudiments of his art. Then he visited France, and on his return completed his studies under Esaias Van de Velde at Haarlem. He married and settled in Leyden, his works of this period showing remarkable proficiency and a close resemblance to the style of his master. During the next thirteen years he gradually developed the manner by which he is now best known, and then removed to The Hague, where he became president of the guild and resided until his death in 1656. He was the father-in-law and teacher of Jan Steen.

HANS HOLBEIN (THE YOUNGER)

1497–1543

This prodigy of a painter, who developed so early his extraordinary ability, was born at Augsburg, and received instruction from his father, the elder Holbein; being influenced also by their fellow-citizen, Hans Burckmair. When he was seventeen years old he migrated to the free city of Basle, whose university and printing press made it the centre of literary activity and a resort of men of learning from all parts. The youth's genius was recognized by Frobenius, the painter, Erasmus, and Jacob Meyer, the Burgomaster; and at the age of nineteen he made his first essays in portraiture, painting among others Jacob Meyer and his wife. He was given the freedom of the city and intrusted with important fresco decorations. These have perished, but the designs for them are still retained in the Museum at Basle, together with 104 drawings, a sketch-book, and fifteen paintings. Among the celebrated portraits of this period are a "Portrait of Erasmus" and the "Meyer Madonna" at Darmstadt, of which a copy by a later hand exists in the Dresden Gallery. The outbreak at Basle of religious and political dissensions, and the added horror of the plague, induced Holbein to seek employment in England, whither he set out with letters from Erasmus, stopping at Antwerp and making the acquaintance of Quentin Massys. In England he was cordially received and housed by the Chancellor, Sir Thomas More, whose portrait he painted, as well as one of Archbishop Wareham and some others. After two years he returned to Basle to complete his decorations of the Rathhaus; but revisited England in 1532, to find that More had been deprived of his high office. The German merchants of the Steelyard, however, welcomed him, and commissioned two decorations on canvas for their hall—the "Triumph of Wealth" and the "Triumph of Poverty." Many portraits belong to this period, notably the celebrated one in Dresden of Hubert Morrett. At what date he entered the service of Henry VIII. is not known, but the first entry of his receipt of a salary occurs in the accounts of the royal expendi-

ture under the date of March 25, 1538, and the entries follow quarterly as long as the accounts are extant. He was employed by the king in several of his matrimonial ventures to visit the continent and make portraits of prospective wives, and it is probable that he remained in the royal service until his death, apparently of the plague, in 1543.

LOUIS EUGÈNE ISABEY

1804–1886

A son of a miniature painter, Jean Baptiste Isabey, Louis was born at Paris in 1804. He commenced his career as a painter of genre and marines, receiving in 1824 and 1827 medals, respectively, for those two kinds of work. In 1830 he had the good fortune to receive an appointment as marine painter with an expedition to Algiers. Henceforth his works were received into the most important museums of France, and were contended for by private collectors. He made for himself a distinct position as a genre painter, depicting subjects of a fancifully aristocratic character with remarkable facility of drawing and a vivacious splendor of color. He worked unceasingly during a professional career of more than sixty years, and "left perhaps fewer works unworthy of his genius than any other painter of his period."

CHARLES ÉMILE JACQUE

1813–1894

Living to the age of eighty-one and retaining his forcefulness to the end, Jacque was the last survivor of the Barbizon brotherhood. He was born at Paris in 1813, and in early life was apprenticed to a map engraver. After serving for a time as a soldier, he practised wood engraving, and then passed to etching, in which he won recognition

that time has thoroughly indorsed. Though he began to paint in 1845, it was not until sixteen years later that a picture of his was awarded a medal at the Salon. Jacque's interest in domestic creatures was not confined to painting them. He bred fowls and wrote a book about them, and extended his sympathies to pigs. But it is sheep with which his fame is most enduringly connected. He has painted them with a comprehension that has never been surpassed; and associated with his profound knowledge of form, the product of his experience in engraving, was a skill in simplification, the particular accomplishment that marks all great artists. He died rich and honored, and the sale of his studio collection was a notable event.

EUGÈNE JETTEL

1845–1901

Eugène Jettel was a native of Janowitz, in Moravia, where he was born in 1845. After studying with Zimmermann at the Academy of Vienna, he travelled in Holland, Italy, and Hungary, making his headquarters since 1873 in Paris. He won many gold medals and was a member of the Legion of Honor.

BAREND CORNELIS KOEKKOEK

1803–1862

Born at Middelburg, Zeeland, in 1803, Barend Cornelis was the son of the painter Johannes Hermanus Koekkoek. After studying with his father, he became a pupil of the Amsterdam Academy under Van Oos, and later travelled in Belgium and the Ardennes, and along the Rhine and Moselle, also visiting Paris. For a while he settled in Beek, in Gelderland, but in 1841 founded an Academy of Design at

Cleves, where he resided until his death in 1862. He was a member of the Rotterdam and St. Petersburg academies, a knight of the orders of the Lion and of Leopold, a member of the Legion of Honor, and a recipient of gold medals in Amsterdam, Paris, and The Hague.

ÉMILE VAN MARCKE

1827–1891

Émile Van Marcke was born at Sèvres, his mother being a French woman, his father favorably known in Germany as a landscape painter. He learned to draw at the Liège Academy, where he carried off all the prizes. Marrying when very young the daughter of M. Robert, who on the death of Regnault became the director of the Sèvres porcelain works, he secured a position under his father-in-law, and for nine years decorated vases with landscape and animals. Troyon, whose mother lived at Sèvres, visited the city at intervals and became interested in the young man, and finally invited him to Fontainebleau, where he worked alongside of the master. He was encouraged to take a studio in Paris; but for a while his work reflected closely his master's, and was unfavorably compared with it. After Troyon's death in 1865, however, Van Marcke's work grew sensibly more individual. He purchased a farm in Normandy, raised herds of fat cattle, and painted them in their rich pastures, with a vigorous presentment alike of the beasts and their surroundings that won him a distinct position. The sale of his pictures, following upon his death in 1891, was one of the most remarkable occasions of the kind.

JEAN LOUIS ERNEST MEISSONIER

1815–1891

Meissonier left Lyons, his native city, for Paris when quite young, and for a time was apprenticed to Menier, the chocolate manufacturer. At length he started on his career as a painter on the small income of fifteen francs a month, and became a pupil of Léon Cogniet. He made his first success with rococo pictures, and gradually rose in popularity, buying a little house at Poissy, near St. Germain, after having been admitted to the Legion of Honor when only thirty years old. In 1859 he was selected by Napoleon to accompany the army into Italy, that by his pictures of victories he might institute a parallel between the emperor and his mighty uncle. The only battle painted was that of Solferino, in which Napoleon is represented watching the conflict from a hill. The next opportunity for martial painting came with the war of 1870, but when events took a disastrous turn Meissonier returned to Paris and helped in the defence of the city, after which he commenced his cycle of pictures of Napoleon I. He was indefatigable in attending to every detail that might add to the accuracy of his paintings, and spent large sums in purchasing horses, arms, and costumes. As his wealth increased he beautified his estate at Poissy, and became the owner of a stately house in Paris, in the Boulevard Malesherbes. He was a fine horseman and swimmer, and retained his vigor to the end, and as late as the year before his death headed the migration of younger painters who left the Champs Elysées to establish their own exhibition at the Champ de Mars. No painter has more fully shared in his own triumphs. His reputation reached its highest during his life, and the large sums paid for his pictures passed directly into his own pocket.

JEAN FRANÇOIS MILLET

1814–1875

Millet, the painter of the laboring peasants, was born at Gruchy, a little Norman village near Cherbourg and the sea. As a child he received a good education from an uncle who was an ecclesiastic, and in after years could read his Virgil and other Latin authors in the original text. As a youth he worked with his father and brothers on the farm, spending his leisure in drawing, until at last a family council was held and he was permitted to take lessons from two painters in Cherbourg. But two months later his father died, and Millet, now twenty years old, was forced to return to the farm. After three years' labor a subsidy from the municipality of Cherbourg, augmented by the subscriptions of private individuals, enabled him to go to Paris, where he entered the studio of Delaroche. Such discipline as he encountered there was not for one so full of what he himself desired to do; he found the master's pictures "huge vignettes, theatrical effects without any real sentiment." For a time he tried to support himself by painting little genre pictures such as he thought the public seemed to want, but they were unsuited alike to his method and taste; so that at length he dared to hearken to the "cry of the soil," with which he used to say he was haunted, and produced "The Winnower." The sale of this picture encouraged him, and hearing from Jacque of the Barbizon colony, he determined to join it. In June of 1849, when Millet was thirty-five, the two painters, with their wives and children, set out, and by evening reached the spot with which their names will be forever associated. Several years of grinding poverty ensued, and it was 1863 before the artist was in a position to buy a little house in Barbizon. But by this time his reputation was no longer in doubt. At the Universal Exposition of 1867 he was represented by nine pictures and received the Grand Medal, and two years afterwards was on the Hanging Committee at the Salon; and he lived to see his "Woman with the Lamp," for which he had received a hundred and fifty francs, sold for

thirty-eight thousand five hundred. "Ah," he said, "they begin to understand that it is a serious picture." He lies buried near Rousseau, in the churchyard at Chailly on the edge of the forest, and the heads of the two masters are recorded side by side on the Barbizon stone by Chapu.

FRANÇOIS MOORMANS

1831–1873

Born in Rotterdam, Moormans became a pupil of the Antwerp Academy. His genre pictures won him a distinct reputation.

MIHÁLY MUNKÁCSY

1846–1900

Mihály Lieb, later called Munkácsy, after the little village of Munkács in Hungary, where he was born in 1846, was the son of a peasant. He began life as a carpenter's apprentice, until a portrait painter of Guyle, seeing that the boy had talent for drawing, undertook to teach him. From this master he passed later to the Vienna Academy, whence he graduated in time to Munich, Professor Adams becoming his friend and instructor. His advance was so rapid that he established a studio at Düsseldorf, where he came under the influence of Knaus and Vautier. Emboldened by the success of his "Last Day of a Condemned Man," he migrated to Paris, where, except for visits to his native land, he made his home, winning a popularity that was world-wide. At the end his intensely vigorous mind succumbed to disease, and a brilliant career was closed in madness. He was one of the most prominent and best known of those eager Hungarian artists whose genius, pent and cramped at home, has overflowed the art centres of other countries; belonging to a generation too early to share in the harvest of the late renaissance of art in Hungary itself.

BARTOLOMÉ ESTÉBAN MURILLO

1618–1682

Both Murillo and Velasquez were born at Seville; the former in 1618, eighteen and a half years later than his illustrious fellow-townsman. While Velasquez is reckoned in the Castilian school of Spanish painting, which, drawing its traditions from Toledo, grew around the courts of Philip II. and Philip IV. at Madrid, Murillo was the head of the Andalusian school, whose centre was Seville and its chief patron the Church. He was taught to paint by a relative, Juan del Castillo. In 1641, having acquired a little money by painting heads of saints and sacred pictures for South America, he was induced by Pedro de Moya, a former fellow-student who had studied in England under Van Dyck, to proceed to Madrid, with the intention, as some writers state, of going on to England and to Italy. But the death of Van Dyck, his own limited resources, and, most of all, the kindly advice of Velasquez, decided him to remain at Madrid, where the great master procured him every facility for completing his studies. In three years' time he had made such progress that Velasquez advised him to proceed to Italy, and offered him letters of recommendation from the king, which honor he declined, preferring to return to Seville. Here he painted a series of pictures for the Franciscan monastery, representing events in the life of St. Francis, and henceforth was acknowledged as the Caposcuola, or head of the school of Seville, his principal rivals being Francisco de Herrera the younger and Juan de Valdez Leal. Marrying a wealthy lady of Pilas, he was enabled to maintain a handsome establishment, his home being the resort of people of taste and fashion. In 1660 he founded the Academy of Seville, and for the first year was its president. His earlier pictures, painted with considerable force and realism, are chiefly illustrative of humble life, a favorite subject being the bare-legged, dirty street urchins sleeping or playing in the sunshine. But later, scriptural or religious pictures occupied his brush, and of these the most important were a series of eight large canvases painted for

La Caridad, the hospital of St. George. Many of these are now dispersed, some of them having been taken away by Marshal Soult during the Peninsular War.

His last work was an altar piece of St. Catherine, painted at Cadiz for the Church of the Capuchins. But it was never finished, for a fall from the scaffolding obliged him to return to Seville, where shortly afterwards he died.

ADRIAAN VAN OSTADE

1610–1685

Adriaan Van Ostade was baptized at Haarlem on the 10th of December, 1610. He became the favorite pupil of Franz Hals, and was in time himself the master of Jan Steen. Twice married, his second wife being the daughter of Jan Van Goyen, he lived and died in Haarlem, and was buried there May 2, 1685. Few collections are without examples of his peasant subjects, which are among the best of the "little masters." His earlier pictures are the cooler in tone, the later more golden and showing the influence of Rembrandt. His drawings and etchings are also held in high esteem.

DON VICENTE PALMAROLI

Born in Madrid in 1835, Palmaroli studied under Federico Madrazo and at the San Fernando Academy, afterwards continuing his studies in Rome. He gained reputation for portraits as well as for his genre subjects, in which latter his style is likened to a mixture of those of Fortuny and of Meissonier. For many years he was director of the Spanish Academy at Rome.

ALBERTO PASINI

1826–1899

Chevalier Alberto Pasini was born at Busseto, near Parma. After being taught to draw by Ciceri, he continued his studies in color under Isabey in Paris, and also enjoyed instruction from Rousseau. Being of independent means, he was able to take advantage of a chance to visit the East, and resided there, in various countries, for three years. "No man of our time succeeds like him in realizing upon canvas the life and spirit of the Orient, its splendor of color, brilliancy of burning light, and barbaric sumptuousness." He was an Officer of the Legion of Honor, and received a long list of medals, among them the Grand Medal of Honor at the Universal Exposition of 1878.

AUGUST VON PETTENKOFEN

1821–1889

August von Pettenkofen was born at Vienna in 1821, and spent his boyhood on his father's estate in Galicia. He served for a while as a cavalry officer and then turned to painting. A visit to Paris made him acquainted with the work of Alfred Stevens, and fixed his subsequent style. Returning to Vienna, he became a marked man, substituting for the steely, hard, and polished method of genre painting that then prevailed a delicately colored, simple, sunny flexibility of manner that was concerned less with the subject than with representing it in an artistic way. His early experience in the army made him partial to subjects introducing soldiers, but he preferred to represent them when off duty and taking their ease, and he extended his studies into the life of the little towns and villages of Bohemia and Hungary. His most famous picture is "A Market Scene in Hungary," exhibited at Vienna in 1876. He was a Chevalier of the Austrian order of the Crown of Oak.

KARL PROBST

Karl Probst was born at Vienna in 1854. He was a pupil of Angeli, and in his genre subjects closely imitates Meissonier.

REMBRANDT VAN RYN

1606–1669

Rembrandt Hermanz (son of Herman) van Ryn was born at Leyden in 1606, the son of a prosperous miller, Herman Gerritzoon (son of Gerritt) van Ryn. He was sent to the Latin school of Leyden with the idea that subsequently he should study jurisprudence at the university; but his inclination for art was so marked that his father put him in the studio of Jacob van Swanenburch, with whom he remained three years. After further study for a short time under Pieter Lastman at Amsterdam, he returned to Leyden and devoted himself to study from nature, especially to portraiture, both in oils and etching, and to the problems of light and shade, to which last he may very probably have been attracted by the engravings of Lucas van Leyden. In 1630 he returned to Amsterdam, where he remained until his death. Although only twenty-two years old, he had already executed many of the subjects now so highly prized; and as soon as he settled in Amsterdam patrons recognized his worth and pupils gathered round him from all parts of Holland. His fame and fortune grew rapidly; he was able to indulge his taste for collecting objects of art, and in 1634 crowned his happiness by marrying a lady of good Frisian family and some property, Saskia van Ulenburg. But the heyday of his happiness was all too brief: his beloved Saskia died in 1642, leaving one son, Titus. That same year was finished "The Night Watch," which involved him in a controversy with the guild that had ordered it, and the following years found his financial embarrassments increasing, until in 1656 he was publicly declared insolvent. The rest of his life was

darkened with money troubles, brightened by the devotion of his mistress, Hendrikie Stoffels, and sustained throughout by undiminished enthusiasm for his art. After Saskia's death, shunning the desolation of his home, he found solace in nature, and produced his finest landscapes. After his bankruptcy, when he was being driven into constantly narrowing circumstances by his creditors, he seems to have found consolation among a few tried friends, and this period is distinguished by his noblest portraits.

THÉODORE ROUSSEAU

1812–1867

Rousseau was born in Paris, his father being a tailor, who lived in the Rue Neuve-Saint Eustache, No. 4, *au quatrième*. As a boy, he is said to have been very fond of mathematics, and when he began to learn to paint, it was in the studio of the classicist Lethière. But from the window of his home overlooking the roofs of Paris, he was even then beginning to study the facts around him, and in the summer rambled in the country round Paris, making little landscapes of nature as he really saw it. His first excursion to Fontainebleau occurred in 1833, and the following year he painted his first masterpiece, the "Côtés de Grandville," for which he received a medal of the third class. But after this his pictures were refused at the Salon for fifteen years, and it was only when the Revolution of 1848 had upset the Academic Committee as well as the king, that his pictures obtained official recognition. In the meantime he had had a hard struggle for a livelihood, and even after 1848 people, accustomed to brown landscapes, were repelled by the greenness of his. "Spinach," was the contemptuous cry. "Ah, but it was hard," he said in his later years, "to open the breach." Even to the last official recognition was grudgingly given. At the Exposition of 1867, although he acted as the

president of the International Jury, his services were not rewarded, as is the usual custom, by an officership in the Legion of Honor, and his chagrin over the insult is supposed to have hastened his death. The sorrows of his life were added to by the affliction of his wife, a wild young creature of the forest when he married her. She became insane, and, resisting the entreaties of his friends to confine her in an asylum, he kept her in his home and devoted himself to the care of her. The poor thing was singing and dancing when the great painter died. He is buried in the churchyard of Chailly, on the edge of the forest of Fontainebleau, and Millet marked his grave with an unhewn stone, bearing the inscription: "Théodore Rousseau, Peintre."

JACOB VAN RUYSDAEL

1625(?)–1682

Jacob, the nephew of Saloman van Ruysdael, was born at Haarlem about 1625. Being intended by his father, Izaak, for the medical profession, he received a good education, and was sometimes styled doctor. He may have learned to paint from his uncle, and was certainly influenced by Albaert van Everdingen; for, after picturing the simple country around Haarlem, he was attracted to the romantic district from which that painter received his name. In 1646 he joined the Guild of Saint Luke at Haarlem, but in 1659 moved to Amsterdam, which had conferred upon him the rights of citizenship. Later he returned to his native city, oppressed with sickness and poverty, for his contemporaries seem to have cared little for his art, and it was more through pity than appreciation that they procured him admission to the almshouse. Here, within the year of his return, he died. Little but what hints at discouragement and sadness is known of his life, and much of the shadow of it is reflected in his art. The figures in his landscapes are said to have been inserted by others, notably by Berchem, Adriaan Van de Velde, Wouwerman, and Lingelbach.

ADOLF SCHREYER

1828–1899

Adolf Schreyer was born at Frankfort-on-the-Main, and in time entered the Institute School, studying under Städel, and making a special study of the horse, both anatomically and in the riding school. Being of independent means, he was able to pursue his studies in Stuttgart, Munich, and Düsseldorf, afterwards travelling with Prince Thurn and Taxis through Hungary, Wallachia, and southern Russia, and later accompanying the Austrian army in its march through the Danubian principalities in 1854. Then, after further travelling in Syria, Egypt, and Algiers, he settled in Paris, where his ability was heartily recognized. Théophile Gautier, who was a particularly strong admirer, once defined him as "a Teutonic accident." In 1870 he settled upon his estate at Kronberg, near Frankfort, where he lived surrounded by his horses and dogs; and the remaining years of his life were divided between this home and Paris.

His honors included medals and orders of many European countries.

PIETER VAN SLINGELANDT

1640–1691

Slingelandt was a pupil of Gerard Dou, whose manner he very closely imitated. He devoted himself chiefly to genre subjects of homely life, and was one of the popular painters of the Flemish school.

JAN STEEN

1626–1679

Jan Steen was the son of a brewer of Leyden. He studied with Van Goyen and afterwards with Adriaan Van Ostade, and also felt the

influence of Franz Hals. The Corporation of Painters at Leyden admitted him to membership in 1648, but for some time he was absent from the city, finally returning in 1658, and settling down to combine the business of tavern keeper and painter. He died and was buried at Leyden. One of the foremost brushmen of Holland, admired greatly by Sir Joshua Reynolds, Jan Steen is richly represented in the public and private galleries of Holland.

DAVID TENIERS (THE YOUNGER)

1610–1690

Teniers the younger was baptized at Antwerp, December, 1610. He was taught painting by his father, Teniers the elder, whose style he adopted, though the influence of Rubens is perceptible in his pictures, and, still more strongly, that of Adriaan Brouwer. He was admitted a master into the Antwerp Guild of Painters in 1622 or 1623. His works were in great request. The Archduke Leopold William, Governor of the Spanish Netherlands, appointed him his court painter, and the country seat that he bought at Perck, a village between Antwerp and Mechlin, became the resort of the Spanish and Flemish nobility. He died at Brussels at the age of eighty, and was buried at Perck.

TITIAN (TIZIANO VECELLI)

1477–1576

Titian was the son of Gregorio Vecelli, and was born at Pieve di Cadore, in which district of the Carnic Alps his family, an honorable one of Venetian origin, had long been settled. At the age of ten he was sent to Venice to the care of his uncle Antonio, a lawyer, who

placed him with Giovanni Bellini to study painting. At least this is Vasari's account, for Ludovico Dolce, a friend of Titian's, says that he was first intrusted to Sebastiano Zuccati, and by him sent to Gentile Bellini, whose style was distasteful to the youth and drove him to study with Giovanni, whom he also left to associate himself with Giorgione. Though the last named was younger than Titian, his genius had flowered early and was already being felt by all the Venetian painters, and it is certain that in 1507 he and Titian worked together on the frescoes of the exterior of the Fondaco de Tedeschi. In 1511 Titian was invited to Padua, where he executed the three frescoes still to be seen in the Scuola del Santo. Giorgione having died the same year, the duty of finishing his work in the Sala del Gran Consiglio in Venice was intrusted to Titian, who performed it with such satisfaction to the Senate that the latter conferred upon him the office of La Senseria, worth one hundred and twenty crowns per annum, and involving the obligation of painting for eight crowns a portrait of each doge elected during his time. Meanwhile he had attracted the notice of Alphonso I., Duke of Ferrara, for whom he executed the "Bacchus and Ariadne" of the National Gallery, and the "Bacchanal and Sacrifice to the Goddess of Festivity," now in the Gallery of Madrid. By the death of Giovanni in 1516, Titian was left undisputed master in Venice, and between 1514 and 1530 produced such masterpieces as the "Tribute Money" (Dresden Gallery), "Sacred and Profane Love" (Borghese Palace), "Assumption of the Virgin" (Academy of Venice), and the "St. Peter, Martyr," for the Church of SS. Giovanni and Paolo. The last, the grandest achievement of Titian in dramatic painting, having been laid away in the sacristy during the restoration of the church, was destroyed by fire in 1867.

Titian's style now becomes broader. At the age of about forty-five he reaches a period of ripe maturity, adorned especially with a series of splendid nudes and portraits which place him foremost among the great portrait painters of the world. He enjoyed the friendship and patronage of the Emperor Charles V., and after the latter's abdication found as stanch a patron in his son, Philip II., who granted him a pension of four hundred crowns. When, in 1554, the artist com-

plained of the irregularity with which the money was paid, the king wrote an order for the payment to the governor of Milan, concluding with these words: "You know how I am interested in this order, as it affects Titian; comply with it, therefore, in such a manner as to give me no occasion to repeat it."

Titian was now living, in the lovely villa of Biri Grand, overlooking Murano, the Lagoons, and the Friulian Alps, a life of splendid epicureanism that tinges somewhat his later works, without preventing him, however, from rising again and again to efforts of sublimity. His friendship with the notorious Aretino, profligate and unprincipled, has been counted against him, and yet there is no evidence that Titian dropped to his level; rather it would seem that this friendship was the redeeming trait in Aretino's life. When sixty-eight years old Titian visited Rome for the first time, and met Michelangelo and painted the portrait of the Pope Paul II. The following thirty years were filled with noble work: portraits such as those of his daughter Lavinia; sacred pictures like the "Presentation of the Virgin"; classic subjects, as the "Dance" of the Naples Gallery—a range of work unparalleled in splendor. At last, with a prescience of the end, he concentrated all his power on a "Pietà" which should secure him burial in the Church of the Frari. The picture is now in the Academy of Venice, but his body rests, as he had desired, in the chapel of the Crucifixion. The terrible plague that swept away 190,000 people in Venice attacked the great master even in his retreat at Biri, when but a year was wanting to complete a century of life.

CONSTANT TROYON

1810–1865

Troyon was born at Sèvres in 1810, and worked with his father in the porcelain factory, Diaz and Dupré being his fellow-students. But the real story of his art life begins when he and his two friends found themselves at Barbizon in companionship with Rousseau. A man of

strong, massive form and blunt simplicity of manner, he found in the strength and sincerity of Rousseau's ideals the very stimulus that he needed. His way of seeing nature was large and ample, intent on the big significances and their harmonious relation to a complete ensemble; his method broad, direct, and forceful, pregnant with intuition. From 1832, when he first exhibited at the Salon, until 1849, when a long list of honors was crowned with the Cross of the Legion of Honor, it was as a painter of pure landscape that he was known. The picture of 1849, "The Mill," shows the influence of Rembrandt, for he had recently returned from Holland; a visit which in a still more decisive way affected his career and subsequent fame. For several years previously he had been closely studying cattle, and had been urged by his friends to introduce them into his pictures. In Holland he seems to have realized at last their significance in the landscape, the opportunity which they offered of noble masses of form and color, their intimate relation to the character and spirit of the scene. So at length, in 1855, after a prolonged sojourn in Normandy, he paints that mighty picture, "Oxen Going to their Work," and becomes the Troyon whose position in art is unrivalled and imperishable. Henceforth he is known as the greatest of all landscape and cattle painters; not as the painter of pictures always perfect in composition or absolutely perfect in drawing, but as the one of all others who gives the actual life of the cattle, without sentimentality, in its natural environment; whose landscapes, as Muther says, "with their deep verdure, their massive animals, and their skies traversed by heavy clouds, are the embodiment of power."

WILLEM VAN DE VELDE (THE YOUNGER)

1633–1707

Bearing the same name as his father, and being the younger brother of Adriaan Van de Velde, Willem was born at Amsterdam in 1633. He was taught to draw by his father, and to paint by the marine and

landscape painter, Simon de Vlieger. In 1677 both father and son went to England and entered the service of Charles II., continuing their official position under his successor, James II. Each was granted a yearly pension of one hundred pounds, the father "for taking and making draughts of sea fights," the son "for painting the said draughts with colors." They lived at Greenwich, on the Thames, where the older Willem died in 1693 and the younger in 1707. "Willem Van de Velde the son," writes Walpole, "was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history than with Van de Velde for sea pieces." He is very fully represented in the National Gallery and the Royal Collection, and his pictures are to be found in many of the English private collections, notably that of the Earl of Ellesmere and of the late Sir Richard Wallace.

EUGÈNE JOSEPH VERBOECKHOVEN

1799–1881

Verboeckhoven was born at Warneton, West Flanders, in 1799. After commencing his studies with his father, Barthelem, a sculptor, he prosecuted them in England, Germany, France, and Italy, finally settling in Brussels. He was a member of the Academies of Brussels, Ghent, Antwerp, Amsterdam, and St. Petersburg, a member of the Legion of Honor, and of many European orders of merit.

JULES JACQUES VEYRASSAT

For his pictures, generally involving horses, Veyrassat received repeated medals and the cross of the Legion of Honor. He was born in Paris, 1823, and in early life studied under Lefman.

JEHAN GEORGES VIBERT

A Parisian of brilliant versatility—wit, critic, dramatist, as well as painter—Vibert in his pictures portrays the actualities of elegant life or a shrewd characterization, often humorous but always genial. A pupil of Picot and afterwards of Barrias, he began with historical subjects and made a failure. Thenceforth he followed the bias of his own temperament, and along the line of his special subjects has reaped a continual harvest of success. He early discerned the fascination of Fortuny's skill in water colors, and practised the art himself, being one of the leaders in the new school of French Aquarellists and a recognized master of the medium. He received the ribbon of the Legion of Honor in 1870.

MAX VOLKHARD

Son of Georg Wilhelm Volkhard, historical and portrait painter, Max was born at Düsseldorf, and in time entered its Academy, studying under Eduard von Gebhardt. Later he studied in Brussels, Antwerp, Bruges, and Ghent, also visiting Italy. His reputation is based entirely on genre subjects.

JOSEF WENGLEIN

Josef Wenglein was born at Munich in 1845, and was one of the first of the Munich painters who ranged themselves alongside of Adolf Lier, upon the latter's return from Barbizon. His favorite haunts have been the neighborhood of the river Isar, Bavaria, and the Black Forest, and his landscapes show a preference for effects of sunlight struggling with vapor and for masses of distant forest.

FÉLIX ZIEM

Ziem was born in 1821 at Beaune, a little town twenty-three miles southwest of Dijon. At the Academy of that city he received the art education which he supplemented by study from nature in the south of France and in Holland, receiving his first Salon medal in 1851 for a picture of Dutch scenery. Then he visited Constantinople and Italy, and found his true bent. Pictures of the Golden Horn and of St. Mark's Place, exhibited in 1857, made an unusual sensation; he was elected to the Legion of Honor, and the remainder of his life has been devoted to variations on the dream of light and color represented in those two pictures. He has shared with Rico a recognized position as painter of Venice, but while the former depicts fragments of the city under the broad glare of noonday, Ziem has chosen wider horizons and rendered especially the dreaminess of morning light or the splendor of sunset, and in a spirit altogether more romantic. In the Eastern subject contained in the present collection, there is again this feeling for the romantic suggestion of the scene.

CATALOGUE

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THURSDAY EVENING, JANUARY 30TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

D. B. GIOZA

1—The Rehearsal

In a chamber decorated with brown woodwork, above which runs a frieze of tapestry, is a gathering of people dressed in the costume of the sixteenth century. To the right, under a hanging lantern, sit a lady and gentleman, looking over a sheet of music. By their side sits a man with a mandolin, and from a raised platform in the front of the picture a man, leaning against the back of a chair, stands watching the group. To the left, in front of a high carved doorway, a lady leans back in her seat, turning her head and giving her hand to a gallant who sits with his back towards us.

Signed at the left, and dated '80.

Height, 6½ inches; length, 9¾ inches.

FLORIAN WISENGER

2—Fruit and Flowers

Against a dark-brown background is bunched a mass of blackberries, ruddy leaves, purple dewberries, scarlet and yellow berberries, interspersed with wild flowers and some delicate sprays of grass.

Signed at the right.

Height, 7 inches ; length, 9¼ inches.

E. J. VERBOECKHOVEN

3—Sheep and Chickens

Near a railed fence and some bushes on the left of the picture are two hens, while in the centre lies a sheep, near which two others are feeding on the grass, that grows in scanty patches over the sandy ground. On the right a flat stretch of meadows, dotted with cattle, stretches to the horizon, where a tower is visible.

Signed in the centre.

Height, 6 inches; length, 8½ inches.

Verboeckhoven's studies of animals are characterized by a minutely accurate execution and a sort of sculpturesque feeling, which may be due to his having been taught to draw by his father, who was a sculptor.

ROSA BONHEUR

4—The Favorite Dog

A white and tan setter is making play at a tame rabbit which crouches under a bush. The dog leans back on three legs and holds the other one in the air.

Signed at the right, and dated 1859.

Height, 8¾ inches; length, 11 inches.

FRANÇOIS MOORMANS

5—"Speak, Sir!"

At a table, which has a white, lace-edged cloth over a Persian table-cover, sits a young lady, offering a piece of sugar to a greyhound, while a fair-haired child rests her arms upon the table, watching the game. The older girl has her blonde hair brushed off her forehead and falling behind, and wears a point-lace collar around the square-cut neck of her gown.

Signed at the left, and dated '71.

Height, 12¼ inches; width, 9½ inches.

ÉMILE MUNIER

6—A Fair Exchange

Sitting side by side on a bank are two children—a little girl offering an apple to a boy in exchange for a taste of what is in his yellow bowl. She is clad in a dark-gray bodice and dark greenish-blue skirt, over which a dull-green apron is looped up, while the boy, who has his hand behind his companion's back, resting against a tree trunk, wears a blue waistcoat and brown breeches. A little black and tan dog stands beside the girl, and on the ground to the left is a basket with apples, bread, and a white cloth.

Signed at the left, and dated '71.

Height, 12¾ inches; width, 9½ inches.

ALBERTO PASINI

7—Street in Damascus

The scene is the end of a narrow street, with a gallery along the wall of the house on the right, and a structure of beams and broken thatch across the roadway, beyond which the street terminates in an archway. Near the foreground a man in rose-colored cloak, riding a brown horse, has stopped to speak to a figure wrapped in white, with a red and orange bernouse on his head. To the right, upon a stone ledge projecting from the wall, a man in amber and blue tunic sits smoking; and near him another, in a red fez, stands leaning forward as he reads a paper. Across the angle of the street, on the left side, is suspended by its corners a dull-red awning.

Signed at the right.

Height, 9½ inches; width 7½ inches.

In his outdoor genre of Oriental scenes Pasini has made for himself quite a unique reputation. He suggests the piquancy of detail in the architecture, while maintaining also much breadth of treatment, especially in the management of light and shade and in the rendering of warmth, and enlivens his pictures with figures that are more than subsidiary, for they are individual in character as well as units in a general scheme of animation.

AUGUST VON PETTENKOFEN

8—Soldiers at Breakfast

In the courtyard of a little whitewashed house three soldiers are eating their midday breakfast, their accoutrements being piled against a fence on the right. From an arched doorway a woman in blue apron and rose-colored skirt, with a kerchief of the latter color over her head, is coming towards them with a dish. To the left of the group is a little tree, and between the arches of an upper gallery flutter the pink, white, and blue of clothes hanging on a line.

Signed with monogram at the left, and dated 1850.
Height, 12 inches; width, 10 inches.

Pettenkofen spent his summers in the town of Spoenok, on the Theiss, near Pesth, wandering among the little whitewashed houses and noting the people busy at their work or resting in the sunshine. He avoided painting character, and contented himself with rendering simple actions at picturesque moments, and always in a delicate scheme of color. Among his early patrons was Sir Richard Wallace.

C. MANNICARDI

9—Fully Absorbed

In a dull-pink interior a boy is sitting on the edge of a chair, splitting a piece of osier. He wears a gray felt hat with the brim turned down, a drab checked jacket, and gray trousers, and by his side on the seat of the chair is a basket covered with a white cloth.

Signed at the right.

Height, 14 inches; width, 10½ inches.

ÉDUARD CHARLEMONT

10—Planning the Campaign

The conference is being held in a room that opens into a white, lighted corridor, at the entrance to which is a guard on duty holding a spear. To the right of a table covered with a green rug, a man, in black costume and white ruff, sits with his elbow on the table, resting his chin on his hand. Opposite to him another leans forward, with his left hand on the arm of his chair and a malacca cane in his right, and looks over to a gentleman who stands on the right of the table. The latter has brown curls hanging over a lace-edged collar, and wears a drab leather doublet with blue satin sash, and red trunks and boots reaching above the knees. Near the centre of the picture two men standing against the wall in shadow are watching the proceedings with interest.

Signed at the left, and dated '85.

Height, 10½ inches; length, 14½ inches.

From the Fauvre Collection.

TITO LESSI

11—The Smoker

Sitting in a square-backed chair, a man with half-closed eyes and his mouth drawn down at the corner by his long pipe is giving himself up to the enjoyment of a smoke. He wears a black beaver hat with very wide brim, and a doublet of smooth red cloth with slashed sleeves that are lined with buff and show the white shirt underneath.

Signed at the right.

Height, 11¼ inches ; width, 9 inches.

From the artist.

R. CERVERA

12—Absalom and Tamar

This is a copy of Cabanel's picture of the same subject. Absalom, in a loose white robe edged with gold, is sitting on a divan, and his sister in her grief has flung herself across his knees. Her body is nude to the waist, the lower part being swathed in white drapery, ornamented with gold and plum color. Against the blue-tiled wall on the right of the picture leans an attendant, in yellow and blue headdress, and a wrapping below the waist of rose material.

Height, 14½ inches; length, 18 inches.

TONY FAIVRE

13—The Gains of a Day

In a corner of some Italian village a little pifferone is counting money into his felt hat, while a little girl nestles close to his side, with her hand on his arm as if checking off the count. The boy has a brown coat and red vest, and wrappings of black and white around his legs. The other child, whose tambourine rests against a fence at her side, is dressed in a full-sleeved white shirt, with black velvet bodice and a scarlet skirt, over which hangs a green apron with broad decorated border.

Signed at the right.

Height, 18½ inches; width, 14½ inches.

JULES JACQUES VEYRASSAT

14—Crossing the Ferry

A ferryboat laden with horses and men is being pushed off from the bank on the right of the picture, conspicuous in the group being a black horse with a man on its back. The bank curves back to the middle distance, where a figure is standing by the water watching a barge floating in midstream. On the opposite side of the river is a faint, low line of land.

Signed at the right.

Height, 12½ inches; length, 19 inches.

G. BARBINI

15—In the Wine Cellar

In a cellar a girl is kneeling before a cask, drawing off some wine into a pitcher, her face catching the glow of the lantern that is held by a cavalier who sits to the left. His costume consists of an old rose velvet doublet, dull-green trunks with buff stripes, and long russet boots drawn up above the knee.

Signed at the left.

Height, 20½ inches; length, 18 inches.

ADOLF SCHREYER

16—Horses Seeking Shelter from a Storm

Out of a dull, leaden sky the wind from the left is whirling the snow in fine dust against a low hut and a stretch of wall, behind which a number of horses are huddled for shelter. On the outside of the group is a whitish mare, with a little black colt by her side. On the left a dog is limping through the snow, and figures are dimly seen within the open doorway of the hut.

Signed at the right.

Height, 13 inches; length, 23¼ inches.

Schreyer thoroughly knows his horse; and equally the stern life of Siberia or the glowing warmth of the Orient. His resolute dash, tempered with great refinement, gives to his pictures an individual distinction. While the incident that he depicts is realistically rendered, he adds to it the further charm of imaginative treatment.

ALBERTO PASINI

17—Sunset at Thebes with a View of the Memnon

A strip of desert is bounded by gray, rocky hills, and in the foreground two sitting colossi loom sharp and clear against the brilliance of the evening light, which is bursting up from the white and rosy horizon towards the blue sky above. Near the farther statue is a low, broad-angled tent, to the right of which are some figures beside a fire. In the foreground three camels are disposed over the scanty brown-green grass, which is interrupted on the right by a little pool of water.

Signed at the left.

Height, 16 inches ; length, 22 inches.

A fortunate chance permitted Pasini early in his career to visit the East, and during several years' residence in Turkey, Arabia, Persia, and Egypt he accumulated the experience which he uses so effectively in his pictures. From one of his masters, Isabey, he had acquired the facility of introducing brightly animated groups of figures, which give his landscapes the additional interest of genre pictures. "His color is strong, bright, and true, and his grasp of form and character vigorous."

LOUIS EUGÈNE ISABEY

18—The Love Message

Through the square shutter of the front door of a little house a hand is thrust out to receive a letter, delivered by a man who stands at the top of a flight of steps. He has long sandy locks, wears a white doublet with tags of pink ribbons, black loose breeches, and scarlet stockings, and holds a drab felt hat with a big feather on his hip. Sitting on the steps is a King Charles spaniel, and on the balustrade rests a tray with gray pitcher and tumbler. Roses and hollyhocks grow in profusion to the left of the steps.

Signed at the right.

Height, 25½ inches; width, 18½ inches.

From the artist.

Isabey's was a delightful, sympathetic individuality, that made for itself a world of fancy, in which beautiful costumes and elegant comedies of manners were depicted with studied gracefulness and vivacity of color.

JOSEF WENGLEIN

19—Borders of the Black Forest

Foresters are resting in a glade that is bounded in the distance by ranging ranks of forest. On the right of the pale-buff grass a man sits upon a stump smoking, while another is stretched upon the ground, and a third stands with his hand on a dog's head. On the other side of the picture a number of men, standing or sitting, are strung out in line under three birch trees.

Signed at the left, and dated '80.

Height, 20½ inches; length, 29½ inches.

Wenglein was one of the first of the German painters to feel the influence of the Barbizon painters, and his pictures show a close study of the simple characteristics of natural landscape.

KARL PROBST

20—The Trumpeter of Seckingen

The trumpeter, with rapier in his right hand and black beaver hat in his left, is saluting a lady who, in the alcove of the window, has risen from her embroidery frame to receive him, while a girl who sits opposite to her leans forward with her right hand extended. The costumes are of the middle of the seventeenth century, the lady's being white, the girl's black. A black cat is rubbing its body against the wainscot of the window.

Signed at the left, and dated 1888.

Height, 22½ inches ; length, 27¼ inches.

VICENTE PALMAROLI

21—Contemplation

Against the dull-red window curtain of a brownish-colored room, a girl, dressed in white with a bunch of violets on her bosom, sits upon a bright-red settee in an attitude of reverie. Over the edge of the latter is spread a small tapestry rug, on which lies an open book, and on the floor is a gray vase, decorated with blue and brown streakings, holding a palmetto. The girl's head is turned to the right, almost facing us; her blue eyes look up, and her right hand is laid upon her lap.

Signed at the right.

Height, 30 inches; width, 20 inches.

Palmaroli has the Spanish love of brilliant color, and has been described as resembling in his style a mixture of Fortuny and Meissonier.

CHARLES FRANÇOIS DAUBIGNY

22—Landscape

The subject is a harvest field, with figures and a loaded wagon. Low down in the picture a dark hedge stretches across the horizon, irregular in form and accented on the right with a tall poplar and a smaller one near it. A patch of green meadow connects this with the middle distance, where a wagon is seen, and to the left of it the standing figure of a woman in a red cap. A little nearer on the left is another woman with white bodice and cap, and on the edge of a road in the foreground a man stooping. To the right of him is a heap of sheaves.

Signed at the left.

Height, 5½ inches ; width, 9½ inches.

While his brethren of the Barbizon school were painters of nature, Daubigny was the painter of the country—its simple pastoral charm and quiet stir of human occupation, with a preference for the hush and tender mystery of the twilight.

JULES DUPRÉ

23—The Pond: Sunset

The evening sky is reflected in hues of cream and wine-rose on the surface of a pond, to the right of which is a thicket. In front of it, near the edge of the water, is a larger tree, beneath the shadow of which a man stands in a punt. On the opposite side a low slope of grass with a willow upon it, projects into the water. To its left is a bold mass of brown foliage, and on the horizon a few low cottages are shining among darker, taller houses.

Signed at the right.

Height, 10½ inches; length, 13¾ inches.

Dupré was the romantic poet of the Barbizon brotherhood. He painted nature in her stressful moods, or in the calm which follows after storm. He was a magnificent draughtsman, yet not so much intent, as Rousseau, on the forms themselves as upon their significance in relation to his passionate, melancholy conception. His color, too, rich and glowing or turbulent and murky, has a character of grandeur.

JEAN LOUIS ERNEST MEISSONIER

24—The Hussar

His arm resting on the neck of a white charger, the trooper stands with the weight of his body on his left leg, the right being thrown across it. He wears the uniform of the Hussars—a short greenish-blue tunic, trimmed down the front of each edge with buttons and white cord twisted and looped, trousers of green cloth, with a series of buttons on the red stripes, and a high green cap barred with white, which shows against the red cloth and sheepskin on the holster.

Monogram at the right.

Height, 7¾ inches; width, 5¾ inches.

From the Secretan Collection, Paris, 1889. Catalogue No. 61.

Meissonier's exquisite craftsmanship assumes its choicest expression in his little pictures, for in them he manages to suggest a breadth and bigness which are more akin to the spirit of a historical subject than a genre. In them, also, besides excellent drawing and brush work, he reaches often a very distinguished charm of color.

CHARLES FRANÇOIS DAUBIGNY

25—On the Water's Edge

The water extends across the picture, and in front, among the lily leaves, is a string of ducks. From the shadowed bank on the left rise some small trees that hang their brownish-yellow foliage against the sky. The water is bounded by a woody bank which slopes up smoothly on the right. On the right drifts a boat with bare mast, and in the little rowboat that trails from its stern is a figure. Other boats appear in the centre of the middle distance and underneath the bank on the left.

Signed at the left.

Height, 8¾ inches ; length, 15¼ inches.

"Daubigny," writes Muther, "had the secret of shedding over his pictures the most marvellous tint of delicate, vaporous air, especially in those representations at once so poetic and so accurate of evening by the water's edge. The painter of the banks of the Oise saw everything with the curiosity and love of a child, and remained always a naïve artist in spite of his dexterity."

JEAN BAPTISTE CAMILLE COROT

26—Figure of a Nude Woman

The woman is lying across the picture on a white sheet spread on the grass. The figure from the waist to the feet is resting on its left side, back to us; then a turn of the back brings the body round so that it is supported on the elbows, the face being three-quarters to the front of the picture.

Signed at the right.

Height, 11 inches; length, 16 inches.

CONSTANT TROYON

27—Study of a Cow and Landscape

A red cow, with white markings on the face, chest, belly, and along the line of the back, stands across the picture, facing to the right. On the left is a mass of russet-green foliage, the upper sprays of which hang over the cow's back; and the meadow passes through tints of green, brown, and bluish-green to a gray horizon.

Stamp of the Troyon sale at the right.

Height, 12½ inches; length, 16 inches.

THÉODORE ROUSSEAU

28—A Marsh in Spring

Above the flat horizon is a pale-blue sky with layers of creamy cloud. In the middle distance are some trees fledged with young leaves, and to their right a cottage, beyond which appear a little church and house. The marsh occupies the foreground, bordered on the right by grass, scrub, and stones. On a little spit of land that juts into the water some brown cows are approaching to drink.

Signed at the left.

Height, 13 inches; length, 21 inches.

Rousseau's devotion to form and to analytical study led him, during part of his career, to paint with a minuteness of detail that does not appear in his earlier and later pictures. But always he painted with infinitesimal patience. Alfred Sensier describes how he visited him while he was engaged upon the "Charcoal Burners," one of the broadest and strongest of his works, and found him "retouching the masses with indescribable subtlety."

CHARLES ÉMILE JACQUE

29—Watering the Sheep

Heavy, slaty clouds are rolling up from the left, and dark, stunted trees, bending to the right, stretch across the picture. From under the trees on the left the sheep are crowding down a slope to a little pool in front, where two sheep in front of the flock are drinking with their muzzles inclined towards each other. A little to the right a lamb is peering from beneath the neck of an ewe. The shepherdess, wearing a blue apron and a violet-rose bodice with white sleeves, and carrying a blue jacket on her arm, holds her staff in her hand as she turns to look at her dog, who gazes up into her face.

Signed at the left.

Height, 20 inches ; length, 26 inches.

Jacque has been called the " Troyon of Sheep." Certainly no one has surpassed him in the comprehension of their character and form, or in the way in which he makes them contribute to beautiful pictorial results. He is a perfect draughtsman, and, at his best, a colorist of great distinction, especially in harmonies of rich sobriety. He was a man of great force of character, and this quality is represented in his work.

NARCISSE VIRGILE DIAZ

30—In the Harem

The scene is a court of white masonry festooned with vines and crossed at intervals by beams, between which a brilliant blue sky is visible. Disposed in various attitudes are a number of women in gayly colored robes of blue, rose, amber, purple, and white. At the back two sit over a game which two others are watching. Near the front of the picture, on the right, a woman in amber skirt leans against the wall, and a eunuch sits cross-legged near her. Conspicuous in the group on the left is a mother, sitting on the ground, with a child leaning over her knees.

Signed at the left, and dated '56.

Height, 25½ inches; width, 19¾ inches.

The exuberant creative faculty of Diaz, that found its fullest nourishment in the deep glades of Fontainebleau Forest, would seize on any pretext that could afford a basis for his fantasies of light and color. He plays on both with the happy improvisation of a musician on his instrument. His colors have the brilliance and purity of jewels flashing on a lustrous veil of light.

ÉMILE VAN MARCKE

31—Cattle Returning Home

Down a grassy lane, irregularly bordered with bushes and small trees, a mixed herd is returning home, followed by a man whose gray shirt, blue cap, and bundle of fagots are visible above the backs of two sheep. A black dog heads the group a little in front of a white cow that moves alongside a yellow one, to the left of which is a tawny red one looking round. To the right of the picture is a goat straining up to nibble at the bushes, and in the background a brown cow stands knee deep in the long grass.

From the collection of Sir Richard Wallace.

Signed at the left, and painted in 1868.

Height, 17½ inches; length, 27¼ inches.

Troyon's best pupil, Van Marcke gradually created a style for himself. He was a master of drawing and composition, and painted in fresh, lively colors with bright effects of light. His landscapes are as good as his cattle, and show a partiality for warm sunshine or cool, showery skies over rich, moist pasture.

JEAN BAPTISTE CAMILLE CORÔT

32—Landscape and Equestrian Figure

A horseman is approaching along a sandy road, which winds gently down beside a steep, brownish cliff on the left of the picture. To his right is a group of four birch trees, which rear their high stems and spread their bunches of foliage against a pale-lighted sky, broken here and there with intervals of delicate blue. On the extreme right is a mass of dark-green foliage, and a bar of deep blue stretches across the horizon.

The picture was painted for Daubigny, and was included in the latter's collection at his death.

Signed at the right.

Height, 52 inches; width, 22 inches.

In his landscapes, however slight may be the means employed, Corôt displays a faculty of making one share the motive which impressed himself. In this one he has felt, as usual, the delicate vibration of light in the sky and the gentle stir of foliage softly silhouetted against it, and apparently has felt as well the romantic suggestion of this lonely spot, on one side so completely walled, and still further isolated by the vastness of the sky.

CONSTANT TROYON

33—Landscape with Cattle

The spot represented here is a meadow on the mouth of the Seine, near Honfleur. On the left, sheltered by trees, stands a thatched cottage with a lean-to shed. Stretching across the picture, along the edge of the water, is a wooden fence, over which leans a man in a blue blouse, a little to the right of a turnstile, that is reached by a straggling path. Moving leisurely across this is a cow; two sheep are grazing near it, and other cows are grouped to the right, while beyond these two colts are galloping side by side. On the left of the path a woman in a red skirt is milking a brown and white cow, and dotted over the grass behind her are chickens.

Signed at the right.

Height, 32½ inches; length, 52½ inches.

Troyon had won distinction in landscape before he turned to the study of cattle, which has made his fame enduring. It is a special virtue of his later pictures that he grasps so thoroughly the significance of the animal—not only its particular character, but its relation to the landscape. It is no question of a landscape with cattle, or of cattle set in landscape. He sees the two as one conception: the cattle nourished on the richness of the pasture; the latter, because of them, a source of prosperous contentment. No painter has so completely realized this interdependence, and expressed it with such a sense of vigorous amplitude or of serene and wholesome reality. Without poetical intention, he yet reaches the poetry of pastoral life by sheer force of truth.

BAREND CORNELIS KOEKKOEK

34—Environs of Cleves

The shadowed foreground declines from a steep, rocky bank on the left, luxuriant with ferns and bushes, across a road and down a slope strewn with bowlders, on one of which stands a little cross, to a shallow stream on the right. Halted on the road are two peasants talking to a woman in a red petticoat. Sunlight illuminates the middle distance, where cows are seen, and a wagon and horses are crossing a bridge to a mill. On the rising ground beyond the latter are the round towers and curtain walls of a roofless castle. Its walls on one side descend sheer down to the stream, which winds away to the right and disappears through a rocky gorge. Behind the ruin, to the left of the picture, is a large house among the trees.

Signed at the left, and dated 1848.

Height, 34 inches; length, 44 inches.

The landscapes of Koekkoek mark the early attempt of the nineteenth century Dutch painters to revert to the great traditions of the seventeenth century. But while they turned again to nature, they tried to interpret it with the minute skill in brush work that they had learned to admire in the Flemish painters. It was not until the influence of the Barbizon painters had been felt and assimilated, that the Dutch landscape recovered its breadth, significance, and truth.

MIHÁLY MUNKÁCSY

35—Landscape with Washerwomen

Two women kneel side by side in similar attitudes, rubbing linen upon their washboards, which rest on the edge of a shallow brook. Behind them sits an old woman near some baskets, her white cap showing against the green meadows on the left of the picture. In the water is reflected the white light that fills the centre of the sky, which becomes rosier above, and on the horizon glows a pale, claret color. Large beech trees stand on both sides of the brook, their foliage forming an irregular arch, through which appear, beyond the meadow on the right, a thatched white cottage and a little building with a bell turret.

The scene is a spot near the artist's home in Hungary.

Signed at the left.

Height, 32 inches; length, 45½ inches.

From the artist.

Munkácsy in his later period passed from the cramped traditions of the German school of his youth to the wider influences of Paris, especially to the enjoyment of color, light, and atmosphere. His landscapes reveal that large and romantic feeling so characteristic of Hungarian landscapes.

FÉLIX ZIEM

36—Oriental Scene

A row of bright-hued figures, their Oriental costumes presenting vivid spots of white, scarlet, blue, and amber, sit across the grass near the front of the scene, the animated line passing from the brilliant sunshine into the subdued light and adjoining shadow of a white kiosk situated towards the left. Its four arched sides are surmounted by overhanging eaves, above which the roof rises in a little dome or cupola. Behind it is a grove of bright and pale green foliage, brown in the shadowed parts, above which the single date palm rears its top against the vividly blue sky, flecked with soft white tufts of cloud. Behind the figures on the left of the picture is a little tree with pink blossoms, and further back beyond the grass a strip of deep-blue water, on the edge of which a line of buildings glows with rosy yellow, a minaret and dome being faintly outlined against some low, distant hills.

Signed at the left.

Height, 27 inches; length, 44 inches.

Not every painter is so fortunate as to discover early, as Ziem did, the true bent of his artistic temperament. Soon after he had mastered his craft, the visit to Constantinople and the Orient awoke his imagination to the joy of color. Throughout his busy career—in the East, in Venice, and in harbors of southern France—he has played incessantly on this theme of color.

ALPHONSE MARIE DE NEUVILLE

37—The Trumpeter

A trumpeter belonging to the Infantry of Marine, holding his trumpet in his left hand, is stooping to pull up his leather gaiter. It is wrinkled and stiff, weather-worn like the blue coat and red-striped blue trousers, for the regiment is on active service and in heavy marching order, and the road is covered with snow. On his bent back is piled a knapsack with blanket and tin pannikin, and a rifle is slung from his shoulders. In the murky blurr of atmosphere beyond are two cottages, and to the right the halted regiment, in front of which two officers stand out a little more conspicuously.

Signed at the left.

Height, 50 inches; width, 33 inches.

From the artist.

While Detaille has painted the soldier, de Neuville is the artist of the soldier's life. He has grasped its stern prosaicism, and out of it evolved romance. His battle-pieces are among the greatest of any time, and even in so simple an incident as the one depicted above he puts us in touch with the realities of the life, and the sacrifice which transmutes butchery into heroism.

EUGÈNE JETTEL

38—Sunrise in Holland

In the centre of the sky hangs a full moon, primrose colored, but suffused with crimson below, where its orb is seen through the warm gray vapor that rises above the horizon. Stretching to the front of the picture is an irregular sheet of water, bounded by meadows, and interrupted with masses of rushes and water plants. Towards the right is a punt, in which a man stands leaning over the side. Beyond it are two cows in the shallow water, and further back a windmill shows above a row of trees, while in the distance, on the left of the stream, appear three more windmills and a little white cottage with a red roof.

Signed at the left.

Height, 35 inches; length, 50 inches.

From the artist.

Jettel was a sympathetic student of nature, in whose work one may feel a little echo of Cazin's influence. If so, it is in the delicate choice of color and feeling for the sentiment of atmosphere; though his work at the same time is distinguished by much sturdiness of character.

MIHÁLY MUNKÁCSY

39—Grandfather Sleeps

Beside a table covered with a dull-rose cloth, on which are a blue lamp with a shade and a pot of geraniums, a golden setter lying at his feet, the old man is asleep in his armchair. His head is bent forward over the red lapels of a black dressing-gown, a paper lies on his lap, and a meerschaum pipe dangles from his left hand. To his left is a little tabouret with coffee cup, pot, and pitcher, and behind him a brown oak chest, on the shelf of which are a blue stein and jar. Through the open door a lady directs the retirement of a little girl in pink, and of a boy who carries a toy horse.

Signed at the right.

Height, 37 inches ; length, 56 inches.

From the artist.

After Munkácsy settled in Paris his style of painting became more facile; he passes from the gloom of bitumen to a cheerfulness and some mellowness of color; and his subjects, generally sumptuous in arrangement, have a greater charm of atmosphere.

VACSLAV VON BROZIK

40—Christopher Columbus at the Spanish Court

This is a reproduction, with slight variations, of the large picture in the Metropolitan Museum. The moment chosen by the painter is when Columbus has made his appeal, and the Queen, meeting the objection of a depleted treasury, is offering her jewels to defray the expenses of the expedition, and the King is about to sign the document that resulted in the discovery of the New World.

Signed at the left.

Height, 35½ inches; length, 60 inches.

From the artist.

For his historical subjects, executed during his Paris period, under the influence of Munkácsy, Brozik won repeated honors. The story is told with dramatic decision, the elaborate *mise-en-scène* is accurate in detail, and the individual characterization varied and expressive.

MAX VOLKHARD

41—The Undecided Question

On the left of the picture a cavalier is sitting in an attitude of uncertainty, his head supported on his hand, the fingers run through his hair, while on the opposite side an older man, sitting with his back to us, turns his head to him, pointing at the same time to a document which lies on the table between them. Their costumes belong to the early part of the seventeenth century; the cavalier's consisting of a white silk doublet tagged with pink, the sleeves open to the shoulder and displaying a pale-rose under jacket striped with lace, brownish-red velvet breeches, and high drab riding boots. At his feet, looking up into his face, is a brown, long-haired deerhound. The older man wears a black, sleeveless doublet over a fawn-colored jacket, and his high steeple hat lies on the table alongside of a carved silver inkstand.

Signed at the right.

Height, 30 inches ; length, 40 inches.

Max Volkhard has a telling way of representing the incident, and elaborates it with details that are well drawn and excellent in texture—qualities which he seems to have derived from the study of Flemish painting.

JEHAN GEORGES VIBERT

42—Autumn Flowers

Water Color

In a corridor, whose walls are covered with an arabesque design, separated by an arch from rooms beyond, stands an elaborate fountain. In its basin of red marble is a bronze monkey, behind which the carved structure, on which is a bird in low relief, rises to an apex, surmounted by a gilded bust. Between the fountain and a profusion of flowers, conspicuous among the latter being a blue porcelain jar filled with white, pink, and creamy roses, stands a lady with scissors and flowers in her hands. Folded across the dainty embroidery and pink ribbons of her chemise, and caught up over the white flounces of her petticoat, is a Japanese kimono of dull-gold damasked silk. In front of the fountain a tabouret, inlaid with mother of pearl, bears a grotesque vase representing a duck, in which is a bunch of mauve flowers.

Signed at the right.

Height, 40 inches ; width, 27½ inches.

The sparkling vivacity of color and elegant characterization which distinguishes Vibert's work is here transferred from a human study to that of flowers and textures, for the lady is but an incident in the brilliant scheme of blossoms, satins, marbles, and porcelain.

JULIEN LETOUR

43—Flowers

Water Color

In a gray-blue china jar, decorated with little sprays of brown and buff, is a large mass of white and mauve lilac. A glass bowl on a pedestal is filled with crimson raspberries, and near it lies a bunch of pansies. In a wine glass to the left are roses and white blossoms.

Signed at the left.

Height, 32 inches; width, 21½ inches.

DE LUC

44—Sheep

Water Color

On the sand and scrubby grass in front a sheep lies across the picture. Behind it are three more, one with a black patch around the eye; and still farther back are others. In the distance, standing with his dog under a willow tree, is the shepherd, in a blue blouse, with his hands in his pockets.

Signed at the right.

Height, 30 inches; width, 21 inches.

DE LUC

45—Cattle

Water Color

A white cow and a light-red one stand facing us, in the water, which is scattered over with leaves and lilies and bunches of rushes. Behind them is a sloping bank and a line of trees, beyond which, on the right, appears the brown roof of a cottage. Smooth hills stretch across the horizon.

Signed at the left.

Height, 39¼ inches; width, 21 inches.

GEORGE THOMPSON

46—Coast of Normandy, near Dieppe

Water Color

High white cliffs, hooded with green grass, form a wall along the right. At the foot is a wet, flat shore, broken up with shingle and pebbles, planted with a row of poles on which nets are drying.

Signed at the right.

Height, 20½ inches ; length, 28½ inches.

GEORGE THOMPSON

47—Sunset in Venice

Water Color

On the left of the picture are mooring posts, alongside of which is a black-hulled boat with buff sail, edged at the bottom with a red border. A stretch of the city extends along the right, with a campanile and white domes raised against a saffron and rosy sky. In the front is a dull-red reflection on the water from a sail far back in the centre of the picture, and to the right boats are moored to a barrel buoy.

Signed at the left.

Height, 21 inches; length, 29 inches.

JEAN FRANÇOIS MILLET

48—The Weary Shepherdess

Water Color and Pastel

Upon the ledge of a rock, which, with overhanging foliage and some small trees, fills the right of the picture, sits a shepherd girl asleep, with her head bowed over her right arm, which is extended horizontally along the rock. To the left of her a dark-brown curly dog is looking away from us over the lower ground, where, just below the dip of the ground, appear the heads and backs of some sheep. Beyond them is a pale-green meadow, dotted with haycocks, and in the distance a hedge, red roofs, and a line of poplars.

Signed at the right.

Height, 16½ inches; width, 11¾ inches.

"Millet's power," says Muther, "is firmly rooted in the drawings which constitute half his work. And he has not drawn merely to make sketches or preparations for his pictures; his drawings were for him real works of art, complete in themselves, and his enduring and strongly grounded fame rests upon them. His pastels and etchings, his drawings in chalk, pencil, and charcoal, are astonishing through their eminent delicacy of technique. The simpler the medium the greater is the effect achieved."

ADRIAAN VAN OSTADE

49—Man with Jug

A toper, resting his elbow on the table, tilts up a brown jug with pewter lip and looks into it out of the corners of his eye. He wears a big, soft, black hat, with brim turned up over his curly hair, and a brown, sleeveless jacket, which shows the full olive-black sleeves of an under garment.

Height, 9½ inches; width, 7½ inches.

A favorite pupil of Franz Hals, Van Ostade is one of the strongest of the "little masters" of Dutch genre. His compositions are skilfully arranged. There is much subtlety of light and shade and delicacy of color; the action of the figures is well expressed, and the brush work, notwithstanding its precision, broadly applied.

PIETER VAN SLINGELANDT

50—The Hermit

The hermit, sitting under a rocky bank surmounted by the roots of trees, is reading in a big tome that rests upon his knees, some of the leaves being held between the thumb and forefinger of the right hand. His strong, ruddy brown face, and the mustache, beard, and tonsure of gray hair, are painted with minute elaboration, a similar studiousness of brush work being expended upon the pages of the book and its brown leather cover, which has a projecting flap and strap. The old man wears a dull russet-green habit with hood. Beyond him, on the right, are a shepherd and his flock, and two other figures appear in an undulating pasture that terminates in hills.

Height, 10½ inches; width, 8 inches.

From the Duke of Somerset's Collection.
From the Duke of Hamilton's Collection.

A close follower of Gerard Dou, Slingelandt, like the rest of the "little Dutchmen," attempted to reproduce in his tiny genre pictures Rembrandt's handling of light and shade. His pictures lack the significance of composition and color which may be given even to small subjects, and are apt to be labored in method. Yet their infinite detail has secured them popularity.

JAN STEEN

51—The Merry Couple

A woman is sitting with a metal porringer on her lap, while a man at her side turns round in his chair and nips her arm with a pair of tongs. Full white sleeves project from her red bodice, and below her brown-olive skirt the bare feet are thrust into slippers. To the right of the background is a high, funnel-shaped chimney and a small fire on the hearth, and on the other side of the picture a view through an open door of a person in bed.

Signed at the upper right.

Height, 11¼ inches; width, 9 inches.

Jan Steen drew human nature on the humorous side; sometimes with unnecessary grossness, but always with truth of character and gesture. He was master of composition, with a special skill in introducing the effect of accidental combinations; his color was of good quality, and the brush work graceful and vivacious.

NICOLAS BERCHEM (OR BERGHEM)

52—Landscape with Figures and Animals.

A group of figures and animals occupies a spot which is bordered on the right by a steep wall of brown rock that slopes down to where the road dips out of sight. The light is concentrated on a woman who kneels in the centre, washing linen. Behind her a dull-red cow is being milked, and to the right of it are a sheep and a black and white goat. On the left of the picture a shepherd, accompanied by a black and white dog, stands talking to the woman as he leans on his staff.

Signed at the right.

Height, 14 inches; length, 17½ inches.

From the Duke of Somerset's Collection.
From the Duke of Hamilton's Collection.

Berchem is chiefly famous for his landscapes with figures and animals, which follow the Italian tradition of Claude Lorrain, and are distinguished by good composition, warm coloring, and brilliant lighting, being painted with finesse and yet with considerable freedom.

DAVID TENIERS, THE YOUNGER

53—Drinking Scene in an Ale-house

The scene is a kitchen with olive-drab walls, having a small window high up on the left and a shelf facing us, on which are bottles and other articles, while underneath hangs a blue and brown jug. In the front of the open fireplace at the rear of the room, on the right, two men are playing cards and others look on. Near the front of the picture, towards the left, four men are gathered round a small table covered with a green cloth. One of them, as he stands filling his pipe, turns his head round with a smile, as if welcoming some one approaching from behind us, and his companions also show varying degrees of interest in the same appearance. To the right of the foreground is a brass-lined cooking pot on a stool, and a black and white dog is coming from behind a settle.

Signed at the right.

Height, 17¾ inches; length, 22 inches.

Though Teniers was a Fleming by birth, the genre pictures in which he excelled place him in company with the "little masters of Holland." His favorite subjects were ale-house scenes, often enlivened with coarse humor, but usually beautiful in color and painted with a charming ease of brush work.

HANS HOLBEIN, THE YOUNGER

54—Portrait of an Ecclesiastic

The figure is seen against a pale greenish-blue background, as far as the waist, turned three-quarters round to its own right, but with the eyes looking straight out of the picture. Underneath a black velvet biretta the iron-gray hair falls over the ears. The black eyes are angular, with thick hair thinning towards the outer edges. The nose is marked between the eyes with a deep, arched wrinkle; the upper lip is rather long, and, like the chin, covered with soft black and gray bristles; and the thin lips of the wide mouth are set firm together. The costume is a black velvet robe edged with brown fur, over which falls a broad silk stole. On the forefinger of the left hand is a ring, probably the signet of a bishop, and the second finger forms a curved support for a little volume with reddish-gold leaves and silver clasp, and gold tooling on its brown leather cover. The forefinger of the right hand is laid upon the top corner of the book.

In the upper left corner is the date A.D. 1529, and in the upper right, Aet. 74.
Height, 23¾ inches; width, 15 inches.

From the collection of Sir Charles Lock Eastlake.
From the collection of Sir Richard Gerrard.

Hans Holbein, the Renaissance artist of Germany, was preëminent in the delineation of physiognomy and character; a realist of amazing veracity, who, notwithstanding his rendering of details, gave to his compositions a remarkable unity, dignified by a harmonious sobriety of color. Executed with an ease of draughtsmanship and with a combination of force and delicacy entirely free from mannerism, his portraits speak direct to us and compel our sympathy by their unaffected humanness.

WILLEM VAN DE VELDE

55—A Fleet on Anchor Ground

On the smooth, gray-bluish sea, surrounded by rowboats and smaller shipping, are three frigates. The one near the front has three tiers of guns, and another tier in her raised stern, which is decorated with gilded globes and has a red flag floating from it. A similar flag hangs at the foremast, and her dark, slaty sails are hanging loose. To the left of her another frigate, with white sails, is seen on end, and farther off, on the right, a third stretches across the picture. In the distance appears a low line of coast, and overhead creamy billows of cloud move against the blue sky.

Height, 25 inches ; length, 30 inches.

Willem Van de Velde stands at the head of the Dutch marine painters of the seventeenth century. His preference was for quiet havens where the ships, with drooping sails, lie lazily on the calm water, and his pictures are distinguished by the serenity of their delicate harmonies of sober gray.

JAN VAN GOYEN

56—On the Banks of the Meuse

A sheet of water, dotted with boats, is bounded by a low, horizontal stretch of shore lined with buildings, among which are windmills, a church, and a tower covered with a circular roof and cupola. At the end of this spit of land shipping is moored. Near the front, on the left, a boat, with several men on board, is drawing near a smack that, crowded with fishermen, has just caught the wind in her sails. In the immediate foreground, on the right, a boat with three men in it is being made fast to a post.

Signed on a boat, at the right, "V. G.," and dated 1652.

Height, 24¾ inches; length, 38½ inches.

From the collection of Max Kann, Paris.

During his ripest period Van Goyen subordinated color to tone. He delighted in browns and grays, in a quiet luminousness of color and dreamy restfulness of feeling, and was conspicuously clever in the rendering of lineal and aërial perspective.

REMBRANDT VAN RYN

57—The Accountant

The figure of a man of middle age, in a red costume, set against a dark-olive background, is seen as far as the waist, holding a pen in his right hand and resting the left on a large book which lies open on a desk in front of him. The body is inclined slightly forward, with the weight a little on the left hand, and the face looking up, three-quarters full. It is fresh in color, the flesh honeycombed with minute depressions; the eyes far apart, rather deeply set, rimmed with red, and watery; the nose long; and the mouth broad and firm, with a thin brown mustache. Brown locks show beneath the yellow-brown cap, edged with vermilion, which is decorated with a jewel and has a rim of pearls above the forehead. The vertical plaits of a white shirt appear above an olive-brown vest laced across the front, and over this is worn an orange-red gown, with full crimson sleeves and white cuffs. The light is from the left of the picture, touching the side of the cap and face, the shoulder and breast, the right cuff, and tip of the book.

Height, 40⅝ inches; width, 34¼ inches.

Engraved by W. Humphrey.

Described in Smith's "Catalogue Raisonné," Part VII., page 102, No. 275. Ascribed to 1658.

Described in E. Michel's "Rembrandt," Vol. II., page 247.

Described in Dr. Bode's "The Complete Works of Rembrandt."

From the collection of Sir Joshua Reynolds, 1795.

From the collection of Thomas Hardman, Esq., Manchester, 1838.

The greatest of the Dutch painters, and one of the few greatest painters of the world, Rembrandt is at his noblest in portraiture. Unsurpassed as a draughtsman, he found for himself a manner of light and shade, at once broad and mysteriously subtle, that absolutely conformed to his conception of a portrait, to its bold and vigorous characterization, and to its intimate comprehension of the inner personality. No painter has ever put more humanity into his men and women's faces—a humanity at once of such everyday simplicity and yet of such dignity and irresistible appeal to sympathy. For he penetrated beneath the surface of things to the mystery of character, the complexity of good and bad, of big and little, the tragedy, pathos, and humor that make up the sum of man or woman; and each of his portraits is a type of our common humanity.

AELBERT CUYP

58—Cavaliers on a Road in Holland

Above a low horizon of faint hills mounts a dove-gray, vapory sky, breaking, high up on the left, into a circle of creamy clouds that catch the light. The sunshine streams softly over a broad, sandy road, which passes from the front of the picture, between two sloping banks covered with trees, and disappears to the right, leading on to a little walled town that stands on the edge of a river. Near the bend of the road is a herdsman driving some cattle; coming towards us is a countryman carrying a jug, his coat hanging from a stick on his shoulder; and nearer still, on the right, are two cavaliers on gray horses. They have halted, while one of them, who wears a plum-colored doublet, and is said to be a portrait of the artist, points along the road with his whip, giving directions to a bareheaded man at his side, surrounded by some dogs. In the centre are some goats and sheep, and to the left of them a shepherd, in a red waistcoat, leaning on his staff, with a black dog beside him.

Signed at the left.

Height, 42 inches; width, 36 inches.

From the Muran Collection, H. H. Erichmann, Leyden.
From the Madame Gijsbarti Hoctenyiji Collection, Leyden, 1872.
From the Count Demidoff Collection.

Cuyp was many-sided in his art, though always a student of nature and a painter of individual genius. With a fine eye for composition and a cultivated sense of perspective, he embraced the ampleness of nature, and was ever on the lookout for accidental combinations of forms, which give to his landscapes an unquestionable distinction. His temperament directed him to tranquil, sunny scenes, hazy with atmosphere or basking in quiet sunshine. He was a facile draughtsman, delighting in the texture as well as the form of objects, and skilled in giving animation and vigor to the figures of animals that he introduces. Of all the older masters of Holland, none has rendered more convincingly the tranquil beauty of the Dutch countryside, its placid waters and rich pastures, or the happy coming and going of its people.

JACOB VAN RUYSDAEL

59—A Wooded Landscape

On a road approaching a wooded, rocky ascent, a falconer, with hawks perched on the square frame suspended from his shoulders, and with two greyhounds at his heels, is following a cavalier. The latter, riding a gray horse and carrying a falcon on his wrist, has turned aside along the road which skirts the foot of the rocks, and disappears at a corner, overspread with two delicate green trees, to the right of which, in the distance, is a glimpse of level country beneath a greenish-blue sky, streaked with creamy clouds. On the left of the picture the road narrows into a steep path, which winds up round the bowlders and trees and vanishes in a thicket of foliage. Two men and a dog are mounting this, and on a ledge above them is a well, at which a woman is drawing water, while a man gives his ass a drink. A little higher up is a small cottage among the trees.

Signed at the right, with the monogram J. R.

Height, 39 inches; length, 50 inches.

Ruysdael's imagination was kindled by the romantic scenery of Everdingen, a region abounding in rocks, torrents, and luxuriant dark foliage, the wild grandeur of which is contrasted with the delicacy of the gray-green sky. His pictures of this neighborhood have a bigness of composition, a rich sobriety of color, and an earnest strain of poetry. He ranks with Hobbema among the greatest of the Dutch landscapists of the seventeenth century; and Fromentin, artist and critic, writes of him in his "Maitres d'Autrefois": "Of all the Dutch painters, Ruysdael is he who most nobly resembles his own country. There is in his work a largeness, a sadness, a placidity a little gloomy, a charm monotonous and tranquil."

TITIAN (TIZIANO VECELLI)

60—Portrait of Philip II. of Spain

(A replica of the celebrated portrait in the Museum at Naples.)

The figure is shown full length, three-quarters face, inclined to the left of the picture. The short, brown hair, growing V-wise from the forehead, is brushed back; the eyebrows are delicately arched over full-lidded eyes; the nose is long and delicate; the upper lip, short and feathered with soft, yellow hair, which also grows thinly over the cheek and is cut to a point below the full, red lips. The costume consists of an olive-brown velvet doublet, with full sleeves of dull gold and green stripes, tapering to the wrists over an under garment of white satin, decorated with vertical rows of gold lace and gold embroidered leaves, below which are slashed trunks of the same material, meeting, a little above the knee, white silk stockings, that terminate in strapped shoes of soft, white leather. The left hand, holding a pair of fawn-colored gloves, rests upon the hilt of a rapier, while the right, drawn up nearer to the waist, closes over the handle of a poniard.

(Philip II., the son of the Emperor Charles and Isabella of Portugal, was born in 1527. He married Mary, Queen of England, in 1554, and died in 1598.)

Height, 75 inches; width, 43½ inches.

From the Blenheim Palace, Duke of Marlborough's Collection.
From Martin H. Colneghi, London.

In his portraits Titian represents humanity in its noblest and most beautiful form, giving to his subjects, as the Italians say, *grandezza*, a conscious and yet perfectly natural and acceptable superiority. So great, also, was his power of intellect, that he fathoms the personality of his subjects and reveals them as individual men and women with their own separateness of distinction. The rendering of flesh was ever one of his great achievements. He gave the lustre of the skin—its warmth, its pearliness and light, and revelled, also, in the gorgeousness of fabric and texture that belonged to the costumes of the day. And, with all his strength and ardor, his method is controlled. He does not seek to exploit his own achievement, but to render his magnificent conception of the personality unified, complete, and true.

BARTOLOMÉ ESTÉBAN MURILLO

61—The Immaculate Conception

Poised in an atmosphere of luminous gold, a circlet of twelve stars above her head, the Virgin rests her feet upon a sphere, around which are clouds supporting angel children. Her head is slightly bowed, the eyes look upwards, and her hands are brought together at the finger tips and upraised in a gesture of adoration. The golden-brown hair, falling in waves upon the shoulders, is separated over the right arm into two streams, one of which floats behind, while the other lies upon the breast. Her white robe, fitting the body and cut circular below the neck, has loose, straight sleeves, and hangs in long, clinging folds. From her left arm depends a deep-green drapery of silk, one end of which floats downwards across the skirt, while the other, passing behind the body, reappears on the left in a volume of rich folds. Peering from between these two masses of drapery is a little angel; two more heads appear in the clouds below the sphere, and on the right are three more angels, one of which, poised in the air, holds up a scroll with the inscription: "NON PRO TE SED PRO OMNIBUS HAEC LEX CONSTITUTA EST 19." The subject is a variation on Murillo's favorite theme, examples of which are in the Gallery of the Louvre, and at Seville, Cadiz, and Madrid.

Height, 98⅝ inches; width, 70¾ inches.

From the Count Altamira Collection.

From the Coesvelt Collection, 1840, and engraved by Joubert in 1835.

Exhibited at the British Institute, 1863, and at Burlington House, 1871.

Described in Curtis's "Velasquez and Murillo," page 132, No 7.

From the collection of Mrs. George Perkins, London, 1887.

From the collection of Sir Lewis Jarvis, London, 1890.

Praised by Passavant in his "Tour of a German Artist," Vol. I., page 186.

Murillo's sympathies were with the people. First he paints the humble folk themselves, and later embodies in his pictures their religious beliefs. His Madonnas have a haunting sense of modesty and gentle self-distrust very near to the gospel story in their simple, innocent surrender to the Miracle of Miracles. Sensitively refined in drawing, with a tender severity of color that moves by its purity and luminousness, he reaches an elevation of religious feeling that is not so much a fervor of adoration as an almost plaintive ecstasy. His daughter took the veil eight years before his death, and something of her yearning her father seems to have caught and put into his Madonnas.

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